

C 96-84

University of Toronto

Faculty of Music

## Faculty Artist Series

*Presents*

# "The Four Temperaments"

William Aide, piano  
Susan Hoepfner, flute  
JoAnne Bentley, mezzo-soprano,  
Shauna Rolston, cello

Friday, November 29, 1996  
8 PM  
Walter Hall  
Edward Johnson Building

-PROGRAMME-

 **Ballade for flute and Piano (1939)**

**Frank Martin**  
(1890-1974)

**Sonata in G minor  
for cello and piano, Op. 19  
(1901)**


**Sergei Rachmaninoff**  
(1873-1943)

Lento-Allegro moderato  
Allegro scherzando  
Andante  
Allegro mosso

-INTERMISSION-

**Chansons Madécasses  
for mezzo-soprano, flute, cello  
and piano (1926)**

**Maurice Ravel**  
(1875-1937)

 Nahandove  
Aoua!  
Il est doux

**Concert Etude: Un Sospiro**

**Franz Liszt**  
(1811-1886)

**Etude, Op. 25, No.1 (Aeolian Harp)  
Etude, Op. 25, No.12 (Ocean)**

**Frédéric Chopin**  
(1810-1849)

**Grande Etude de Paganini, No. 6**

**Franz Liszt**

**Jo-Anne Bentley**, a native of Vancouver, received a B.A. (Honours Engl. Lit.) and B. Mus. (Musicology) from the University of British Columbia. She pursued her graduate studies at McGill University where she was awarded M.M.A. degrees in both Voice performance and Musicology. She remained in Montreal for several years during which she taught voice and song performance at Vanier College and McGill University.

During her varied professional career she has been a music critic for the Montreal Star, an member of the Tudor Singers of Montreal, a guest artist for many choirs, chamber ensembles, and symphonies across Canada and a frequent solo recitalist for CBC Radio.

Ms. Bentley presently combines concertizing with teaching voice at the Faculty of Music, University of Toronto where she is an Adjunct Associate Professor. She is currently President of the Ontario Chapter of the National Association of Teachers of Singing. She recently had the honour of performing at the Governor General's Performing Awards Gala in Ottawa where she sang the second movement of Gorecki's *Symphony of Sorrowful Songs* while Karen Kain and partner Robert Conn danced a newly choreographed pas de deux. This event will be televised on CBC at 8 PM on December 29, and Ms. Bentley's singing of this piece will also be featured this spring in the CBC television documentary series *Life and Times* when Karen Kain is profiled.

**Susan Hoeppner** is an award-winning flutist and a graduate of the Juillard School who has become a musician of international renown. She has performed with orchestras around the world, including the Toronto Symphony, Kitchener/Waterloo Symphony, Lisbon Radio Orchestra, Orquesta de Camara in Buenos Aires, Calgary Philharmonic, Sacramento Symphony, Hamilton Philharmonic, Metropolitain Orchestre de Montreal, Manitoba Chamber Orchestra among others.

Ms. Hoeppner has won numerous competitions, including the Canadian Music Competition, becoming the first woodwind player ever to win the Grand Prize, the New York Olga Koussevitsky Flute Competition, Canada's DuMaurier Search for the Stars, and CBC Young Performers Competition.

As the Canadian Performing Artist for Yamaha, she has performed and travelled extensively throughout Canada giving masterclasses in universities and high schools. She is currently teaching at the Faculty of Music, University of Toronto.

Her upcoming season includes tours to Japan, United States, and Canada. In June, 1997, she will teach and perform in residence at Japan's Takefu Festival. She has been invited to perform as guest soloist with the Japan Festival Orchestra and the Toronto Symphony. Her recordings all appear on the Marquis Classics label.

**Shauna Rolston** earned a B.A. in Art History from Yale University and a Master of Music Degree from the Yale School of Music. At Yale, Shauna studied with Aldo Parisot, served as Mr. Parisot's teaching assistant, and was Artistic Director of Music at the Yale Club in New York City. In 1994 Shauna Rolston joined the Faculty of Music at the University of Toronto.

In addition to performing the standard literature, Shauna has actively sought to expand the cello repertoire. She has commissioned works from Jean Coulthard, Violet Archer, Claude Schryer, and Robert Rosen, and has worked in close association with Oskar Morawetz, Luciano Berio, Mark Anthony Turnage, Jacob Drukman, Bruce Mather and Robert Aitken. During the 1996-97 season, she will give the premiere performances of several new commissions, including a concerto for solo cello and chamber orchestra by Larysa Kuzmenko, and a cello concerto entitled *Passacaglia Variations* by Ezra Landerman,

Shauna Rolston's most recent CD for CBC records, recorded with the Calgary Philharmonic in 1994, includes the Elgar and Saint-Saëns concerti. Future CD releases in 1996-97 include a two volume set of short pieces for cello and piano with pianist Kevin Fitz-Gerald and sonatas by Strauss, Debussy, and Barber with pianist Bernadene Blaha.

**William Aide** has been teaching and performing at the University of Toronto for 18 years. He performed the 6th Paganini-Liszt etude at the International Liszt Society Conference this past October. This spring he will record a CD of the chamber music of Talivaldis Kenins and play the Mozart Concerto K. 415 with the St. Lawrence String Quartet. His book of memoirs, *"Starting from Porcupine"*, will be launched in recital at Hart House on December 8th at 3 PM.



## Chansons Madécasses

### (a) Nahandove

*She comes. I recognise the hurried breathing which comes from walking quickly; I can hear the rustling of the loin-cloth she is wearing: it is she, it is Nahandove, beautiful Nahandove!*

*Oh rest on my lap and recover your breath, my beloved. How enchanting is your glance, how lively and delicious the movement of your breast under the hand which presses it! You are smiling, Nahandove, oh beautiful Nahandove! Your kisses penetrate to the very soul; your caresses set all my senses on fire; stop, or I shall die. Does one die of pleasure, Nahandove, oh beautiful Nahandove?*

*Pleasure passes in a flash; your sweet breath grows weaker, your moist eyes close, your head hangs limp and your ecstasy dies away in languor. Never were you so beautiful, Nahandove, oh beautiful Nahandove!*

*You are leaving and I shall languish in regrets and desires; I shall languish until evening; you will come back this evening, Nahandove, oh beautiful Nahandove?*

### (b) Aoua!

*Aoua! Aoua! Beware of the white man, you who dwell on the shore. In our father's time, white men landed on this island; they were told: here are lands; let your women cultivate them. Be just, be good and become our brothers.*

*The white men promised and yet they dug entrenchments. A threatening fort arose; thunder was enclosed in mouths of brass; their priests wanted to give us a God whom we did not know; finally they spoke of obedience and slavery; rather death! The slaughter was long and terrible; but in spite of the thunderbolts which they vomited forth and which wiped out whole armies, they were all exterminated. Aoua! Aoua! Beware of the white men.*

*We have seen new tyrants, stronger and more numerous, planting their flag on our shores; heaven fought for us and caused rains, storms, and poisoned winds to fall on them. They are no more and we live and live in freedom. Aoua! Aoua! Beware of the white men, you who dwell on the shore.*

### (c) Il est doux

*It is sweet to lie down during the heat of the day under a bushy tree and to wait for the evening wind to bring coolness. Women, come close. While I rest here under a bushy tree, entertain my ear with your long drawn-out notes; sing me again the song of the young girl when her fingers plait her hair or when, seated beside the growing rice, she chases away the hungry birds. Song pleases my soul; dancing is for me almost as sweet as a kiss. Let your steps be slow and let them imitate the attitudes of pleasure and the abandon of sensual delight.*

*The evening wind rises; the moon begins to shine through the trees on the mountain. Go and prepare the meal.*

Temperament but no discipline. How hopeful this adjudication — of the student who possesses something excitable and sensitive to say but who lacks the technical control to get it across. All will be well; technique and discipline can be taught. Temperament, however, is a birth chance. It can only be goaded, or guided, in desirable directions.

This is a goading recital, four works coming at us from four desirable directions. They do not represent national schools (excepting Rachmaninoff). They clarify four romantic temperaments.

The Ballade by Frank Martin remains my favourite work for flute and piano. It sounds out the temperament of Alfred Hitchcock, believe it or not — one continuous take of the most riveting musical anxiety imaginable. There is love interest in the brief flashbacks of the major mode but yearning quickly yields to panic. This music belongs to two fugitives: it is a chase scene that cries out for choreography.

I've chosen the Rachmaninoff cello sonata to demonstrate the "winning concerto" temperament. Poor maligned Rachmaninoff — why are his concertos so popular? Why must one play them in order to win a competition? All that Slavic heaving, all those armfuls of right notes, all those tunes mounting in gasping levels, all those harmonic shifts that make you want to fly (those with perfect pitch can pick up the E minor move at the peak of the third movement). And that finale — designed to haul them to their feet with a) melodies of the I'm-coming-home-Mother type and, b) a coda of skin-splitting excitation. It's all glorious and I'm bound to be too loud. Shauna, forgive me.

Why are Debussy and Ravel so good at Spanish music? All they needed was a postcard from Seville. *Chansons Madécasses* opens the second half as an illustration of the gallic-exotic temperament. Voluptuous and warlike sentiments from an illusionary Madagascar are held transparently in a prism of exquisite vocal writing and refined instrumental timbre. The colours are vivid but they do not scream. That is what's gallic about them.

My solo group is designed to communicate the virtuoso temperament. I hope that virtuosity does not mean louder and faster, merely. Such playing tends to flatten out. Whatever Liszt's music means, its *bel canto* must make the heart ache, not the head: and its impetuosity and thrilling explosions of piano sound must suggest something way beyond the mechanism of the pianist. There has to be a touch of the poet and even, in the sixth Paganini étude, the comedian.

# U of T's Seat Sale for Student Aid

The University of Toronto is where great minds meet – talented students and extraordinary faculty. From every part of Canada and around the world, our students are the new generation of leaders.

With reduced government funding, the days are gone when any university, even one as large and diverse as U of T, can be all things to all students. Partnerships and private support, together with a strong academic plan for the future, will ensure the university is competitive with the world's best public research universities. Our ability to award scholarships has not increased with the growth of outstanding students with financial need. The university has already shown its commitment to attract private support for student aid by converting its endowed adjustment fund to allow up to \$40 million to be used to match private donations to student aid.

Now for a limited time the province will match each dollar donated to a university's student aid endowment. Interest from the endowment will provide student aid in the years to come. But the government's program is only in effect until March 31, 1997. The time to act is now.

U of T is the only university able to triple the impact of these donations – and triple the incentive to give. Each dollar donated to student aid will be matched twice, once by the province and once by the university, turning one dollar into three. The “treble effect” is only possible at U of T and reflects our commitment to student aid as a key academic priority.

To promote the program, U of T is mounting a special campaign – a “seat sale” – to encourage alumni and friends to take advantage of this opportunity. Why a seat sale? Because, like an air line seat sale, the matching program provides a limited-time opportunity for alumni and friends to help students get to where they want to go – U of T!

There are many compelling reasons to give to student aid at any time – from recognizing academic promise and giving back to the community to helping excellent students get to U of T. The matching gift program provides an even greater incentive to give now and make an impact that will last for years to come.

Please support U of T's seat sale campaign. Your generosity will provide vital support to the best and brightest students.



# **Welcome to the University of Toronto**

## **Faculty Artist Series Concert**

Your presence here this evening gives our students a very special performance opportunity and all proceeds will go towards scholarships and bursaries for Faculty of Music students.

For a limited time you have the opportunity to provide more student aid and have your donation matched by the province and the University of Toronto. By giving to the Faculty of Music Trust Fund, other scholarships awarded through the Faculty of Music or by establishing a new scholarship, your donation will triple and provide student aid now and in the years to come.

This special campaign, the U of T Seat Sale, is in effect until March 31, 1997. The time to act is now.

For details, please read the information on the reverse side of this page. For more information about this one-time opportunity please write to:

**David Beach, Dean of the Faculty of Music**  
**80 Queen's Pk., University of Toronto**  
**Toronto, ON M5S 2C5**

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**The Development Office, Faculty of Music**  
**80 Queen's Pk., University of Toronto**  
**Toronto, ON M5S 2C5**